

Canadian

FILM

WEEKLY

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## OUR BUSINESS by N.A. Taylor

### Is "Way Out Sex" On The Way Out?

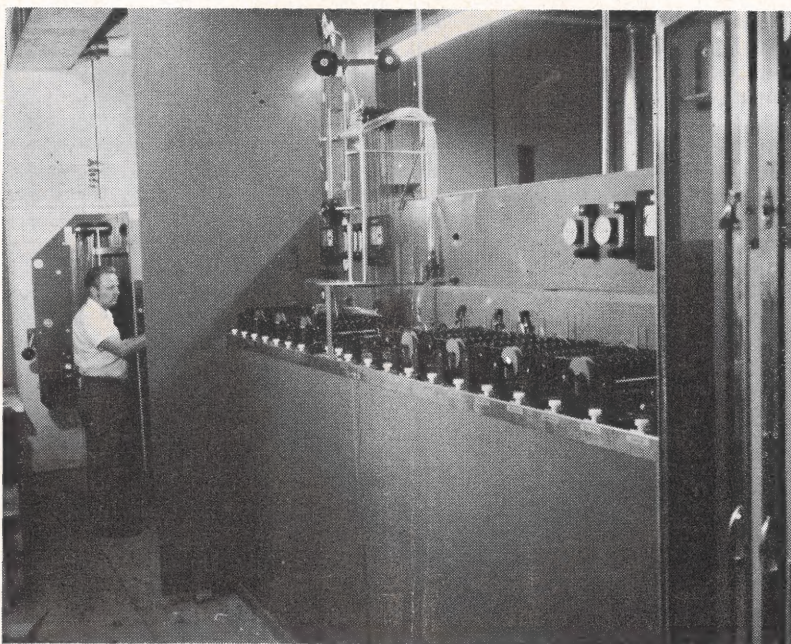
The money taken in at our box office windows is the primary support of the motion picture feature industry. There has never been an over-supply of box office hits, but there has seldom been a shortage of projection machine fodder. We have always assumed that "production" knew what to create. But, today, uncertainty besets producers all over the world.

The present flood of "sex" and "permissive" movies has everyone, in our business, in a quandry. Will it continue or abate? Does it tend to alienate our so-called "regular audiences"? How far will it go and how much will the public buy? No one knows the answers, for sure. One can only observe that highly respected and respectable theatres throughout the U.S. and Canada are presently exhibiting a type of film which would have been disdained, not very long ago. The answer, of course, is that weekly overhead is a constant and expensive matter, and a theatre owner can't bank "prestige".

A great deal has been said and printed on the subject. But so-called "sex" films continue to sell tickets while some very fine and well made films ("out-dated" by present standards) fail to attract even fair-sized audiences. And, in between, one which is in neither category comes along and scores socko.

Anyones guess as to the future is valid today. So we toss ours into the ring. We think that before too long a large portion of the people we are presently attracting will become satiated with the flood of purely "sex" films, and interest will abate. However, the mushrooming of this new permissiveness will have served a very useful purpose. It will have brought the art of motion pictures to the same state of maturity that other art forms

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This is the \$70,000 color film processor Film House in Toronto has installed to give film makers faster service for both 16 and 35 mm. negatives.

## Famous Players to revive 1920 Mary Pickford film

Fifty years ago, when Famous Players, Canada's largest theatre chain, was incorporated (January 23, 1920), a silent film called Pollyanna, starring Mary Pickford, was the feature attraction playing the circuit's flagship house, the Regent, in Toronto.

The Regent has long since disappeared but Monday night, April 20, another of Famous' vintage houses, the Imperial (opened in September, 1920, as the Pantages),



A scene from the 1920 Mary Pickford film, Pollyanna.

will be the scene of a Pollyanna revival as Famous officially launches its Golden Anniversary Week from coast to coast.

Miss Pickford will be unable to return to her home town for the special event — a benefit affair with total proceeds going to the Canadian Arthritis and Rheumatism Association — but she'll be represented by her husband, Charles (Buddy) Rogers, who co-starred with her in the 20's, notably in My Best Girl (1927).

A joint committee from CARS and Famous Players is mounting the event as much as possible in the spirit of the 20's. One highlight will be the pit music of Horace Lapp, playing an organ prologue as guests arrive and piano accompaniment throughout the film, exactly as he did in the same theatre 50 years ago. Recently, following his musical backup of a silent film program at the Ontario Science Centre, Lapp was given a standing ovation.

Aside from Pollyanna, for which a special print is being provided from Miss Pickford's own archives,

## Film House expands for Cdn. movie boost

Film House, Canada's largest post production company, has installed a new \$70,000 color film processor in preparation for an expansion of the Canadian feature movie industry.

Film House's president Bob Crone says that "we will be able to service the daily commercial industry without interrupting it for features and we'll be able to give the feature producers unprecedented service, uninterrupted by the commercial flow. It means that the feature producer who delivers his negative to us in the evening will be able to get his dailies the next morning.

"Producers can have a duplicating negative sent up to us for a few days, and we can strike them all the prints they need at 7½ cents a foot. This is approximately \$150 a print and most features require between 10 and 20 prints."

Post production for several Canadian movies has been done at Film House, including Flick, Explosion, Homer, The First Time. Crone estimates that a dozen features have been made in Canada within the last 18 months and he expects that as many as 20 more will be made during the next two years.

A year and a half ago, Crone installed a 27-channel sound mixing machine, also for feature movie work. He also has a machine which is being used in only two countries — the US and England — for making duplicate prints from the original. It is a new invention which duplicates color more accurately.

the film program will include short subjects from the 20's, a part of the original Paramount (Famous-Lasky) film library now held by Sherman Grinberg Films of New York.

Two nights later, April 23, Famous will stage a similar benefit showing of Pollyanna in Vancouver's Orpheum Theatre, with Rogers again making a personal appearance.



## OBITUARIES

### Fergus L. Martin

Fergus L. Martin, 61, died suddenly in Toronto on March 11. Having been with the Famous Players Corp. Ltd. for 48 of its 50-year existence, Martin was head of that company's statistical department, a member of Famous Players' 40-year club, and a very active member of the Canadian Picture Pioneers. A close friend described Martin appropriately, "Fergus had done everything."

### George Oullahan

George Oullahan, a past director of the Canadian Picture Pioneers, died recently in Florida of a heart attack. He was 59.

A native of Toronto, Oullahan was connected with the film industry for various companies for 35 years, including Empire-Universal and Sterling Films Ltd. Also, for the past 16 years he was vice-president and general manager of Hanson Juice Concentrates Ltd.

Survived by his wife and daughter.

### Herman L. Taylor

Herman L. Taylor, manager of Loew's theatres in Toronto for 15 years, died recently. A veteran of World War I, Taylor was an accountant and collector of customs before joining Loew's in 1943. He had retired last year and was an active member of the Canadian Picture Pioneers.

Survived by his wife, son and daughter.

## Canadian Premiere for 'Anne' in Tor. Mar. 20

Hal Wallis' *Anne of the Thousand Days*, winner of 10 Academy Award nominations including Best Picture, will premiere in Canada at the Odeon Fairlawn Theatre in Toronto on Friday, March 20th.

*Anne*, which was recently shown to Her Majesty Queen Elizabeth II and Her Royal Highness Princess Anne at the Royal Film Performance in London, the most important film event of the year in Great Britain, garnered more Academy Award nominations than any other motion picture this year.

Other nominations include best actor (Richard Burton), best actress (Genevieve Bujold) and best supporting actor (Anthony Quayle). In addition, best screenplay (based on material from another medium), best score (non-musical), best cinematography (Arthur Ibbetson), best costume design, best art direction and best sound.

Charles Jarrott directed *Anne of the Thousand Days* for producer Hal Wallis.

## Out-of-town critics to see Woodstock at Toronto premiere

Woodstock, the Warner Brothers' motion picture presentation of last summer's three-day music festival, will have its simultaneous world premiere on March 26, in six cities — New York, Los Angeles, Washington, Boston, Coral Gables (Florida) and Toronto.

A preview on March 25 at Toronto's Uptown Theatre is being sponsored by radio station CHUM/AM-FM in aid of its charity Kids' Crusade.

Reviewers of Woodstock will be flown into Toronto, by Warner Brothers, from Rochester, Buffalo, Syracuse, Cleveland, Detroit, Hamilton, Ottawa, Edmonton, Montreal, Toledo and Windsor. There will be no special press screenings of the film, the reason being that Warners wants the movie reviewed in the right atmosphere — among 1800 kids who have come to experience all of the mud, music and excitement that enveloped half a million young people at the now historic festival.

One-time Torontonians, Chet Friedman, now with Warner Brothers' in Cincinnati, will be helping Al Dubin with the co-ordination of the Toronto premiere. A press room at the Sutton Place Hotel will be set up to accommodate those reviewers who want to file their stories from Toronto.

## Hold free movie shows to promote attendance

"Our job is to sell people, of any age and in every walk of life. In the final analysis, seats are all we have to sell." At the 1969 Canadian Motion Picture Industry Convention and Trade Show, Nat Taylor announced the formation of the Motion Picture Institute of Canada with former advertising and broadcasting executive Alex Stuart as its executive director. The purpose of the institute is to promote movies.

Last week, one stage of the promotion campaign was begun — the 'Big Screen Scene'. Free lunchtime screening of previews of recent and upcoming movies are being presented at Toronto's Odeon Hyland Theatre. It is hoped that people will spend their lunchhours in the theatre, watching the trailers and hopefully building up interest in some of the motion pictures playing in the city.

## Our Business

(Continued from Page 1)

such as literature, painting and the stage have enjoyed for a long time. Motion pictures should always mirror life and the word "darn" should not be used where "damn" is called for. Nor should coy cop-outs in matters of sex be substituted for realistic reflections of life.

We are not a nation of voyeurs, but neither are we unaware that we live in a new kind of culture and lead different lives than even a decade ago. Therefore, producers freed from previous restraints should be able to come up with more interesting and entertaining films in the future — hopefully, to attract larger audiences.

## Charity premiere for 'Airport' in Toronto

Ross Hunter's *Airport*, for Universal, will have its Canadian premiere in a gala charity performance at the Odeon Carlton Theatre in Toronto on Thursday, March 19th. The performance will benefit the Canadian Cystic Fibrosis Foundation.

The charity premiere will be attended by political figures, entertainment personalities and prominent members of Toronto society.

*Airport*, based on Arthur Hailey's long running number one best selling novel, features an all-star cast headed by Burt Lancaster, Dean Martin, Jean Seberg, Jacqueline Bisset, George Kennedy, Helen Hayes, Van Heflin, Maureen Stapleton, Barry Nelson, Lloyd Nolan, Dana Wynter and Barbara Hale.

The drama of a large city airport caught in the grip of a paralyzing snowstorm was produced by Ross Hunter and written for the screen and directed by George Seaton.

*Airport*, currently in its world premiere engagement at New York's Radio City Music Hall, has broken all opening records for any Easter attraction in the history of the theatre.

## CINEMATION

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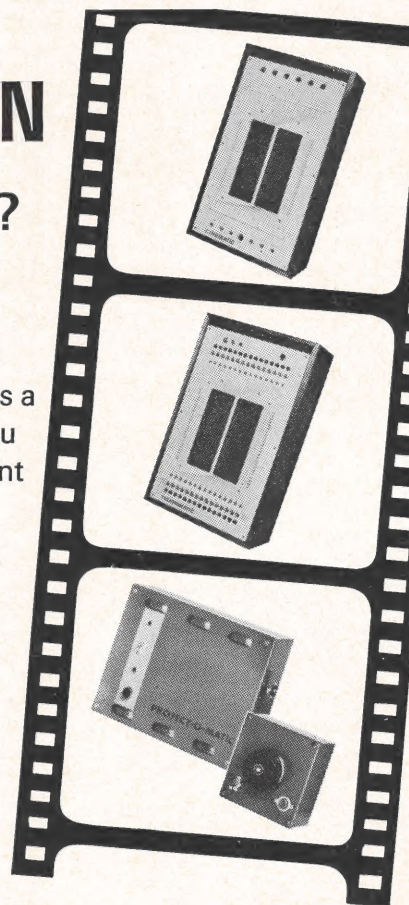
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Editor: ED HOCURA

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# IT'S MY BAG

By Ed Hocura



Night after night, week after week, television devotes prime time to movies. Some are of a recent vintage, others are mini-movies produced by major studios, while the bulk of the movies shown on television are re-runs of re-runs. Where does this leave theatres trying to compete with television? The small exhibitor must be feeling the pinch from television making so many movies available to audiences sorely tempted to stay home rather than pay to see a movie. The big exhibitor has the advantage of being able to fight free movies on television with new releases backed by hefty advertising campaigns. As winter prepares to make way for the arrival of spring, the small and big exhibitor now find themselves in the position of playing in a different kind of ball game. Where television posed a serious threat during the winter months, spring is a time for people to shake off the doldrums of being confined indoors and all the free movies on television are not going to keep them home night after night. Most of the major distributors have a potent lineup of spring releases set to go. And judging from what I have heard and read about them, **Airport**, **Anne Of A Thousand Days**, **Patton**, **M-A-S-H**, **You're A Good Man, Charlie Brown**, **The Adventurers**, **Woodstock**, **The Boys In The Band** and **The Kremlin Letter**, to name just a few, have the look of big boxoffice about them. And not to be counted out is **Walt Disney's In Search Of The Castaways** which, despite the fact that it is a re-release, can be counted on to attract heavy small fry business. There's nothing like a good reaction from a preview audience to put a distributor in a happy frame of mind. And good audience reaction is what both **Airport** and **M-A-S-H** received this past week when they were sneak previewed. It's the old story all over again: If you have good pictures to sell, audiences will always buy them. And I don't just mean pictures for specific age groups; I'm talking about pictures for mass audiences. The young people flocking to see **Zabriskie Point** might not be interested in seeing **In Search Of The Castaways**, but that's no reason to say that both can't do equal business. Which is why **Hollywood** should not ignore one age group, while concentrating only on another age group. There's nothing wrong with the kids taking over the theatres in the daytime, during the upcoming **Easter** holidays, and adults taking over at night. Every now and then I get the feeling that things are going to get better for the movie industry. And with spring just around the corner, it's as good a time as any for it to start happening. No matter how many new and old movies will chop into pieces to squeeze in more commercials.

**MISSING FACTS DEPT.:** In writing about the problems publicity directors face promoting new stars on their visits to Toronto, I did a grave injustice to **Pat Harris** in last week's column. What I did was overlook the missing facts and make it appear that **Pat Harris** was negligent in performing her duties on behalf of **Cinerama Releasing Corp.** I would like to apologize to Mrs. Harris for not giving her the credit that she deserved in obtaining publicity for **Shirley Stoler**, who came to Toronto a few weeks ago to publicize **The Honeymoon Killers**. What I was not aware of, and I can't for the life of me understand why I didn't see it, was that **Pat Harris** managed to get a feature story on **Shirley Stoler** in a weekend issue of the **Globe and Mail**. I also wrote that **Shirley Stoler** appeared only on two radio programs, while the truth of the matter was that **Pat Harris** managed to line up five. At no time in the column I wrote did I intend to give the impression that **Don Watts** was able to get more publicity for **Sibylla Kay**, who came to Toronto to promote **Monique**, than **Pat Harris** was able to get for **Shirley Stoler** for specific reasons. My reasoning was that it was possible for two publicity people to face problems in promoting new stars, and if I made my story appear to **Pat Harris** that people would get the impression she didn't do the job expected of her, this was not my intention. The last thing I wanted to do was have the Cinerama people in New York feel that it was a waste of time to have one of their stars come to Toronto if **Pat Harris** couldn't get all the publicity possible. I've known **Pat Harris** long enough to know that she is on the best of terms with all the news media, and her bulging scrapbook is positive proof that no star assigned to her for a Toronto visit left the next day without a lot of worthwhile

publicity breaks. And how could I set out to demean **Pat Harris**, as she had every right to feel when she read last week's column, if I had no reason for doing so? What I neglected to do was check all the facts before I sat down at my typewriter. I sincerely hope that my retraction of what I wrote last week will be accepted by **Cinerama Releasing Corp.** as something valid to vouch for **Pat Harris'** zest in always doing her best at all times. And I also wanted everyone to know that I'm deeply sorry for causing a swell gal any embarrassment. This I never intended to do, even if the missing facts may have given people that impression.

\* \* \*

**QUOTABLE QUOTES:** During a panel discussion following a recent screening of **Coming Apart** in Toronto, director **Milton Moses Ginsberg** replied to the question of whether or not a film maker breaks the mystery of his work by trying to explain it. "Right on. I just do these things for publicity to satisfy the producer. Actually, I believe that the film speaks for itself, or it doesn't."

"It is said about film that it is a fraud, that in film anything goes. But film has been given a very difficult task. It is lavished with lots of money, it is supposed to produce glory (even if only artificial), it can be seen in two hours — and everybody wants to wield the whip hand over the film to make sure it dances to the right tune. This is true all over the world. The cinema as art. How many films fall into this category? And the few that do are hated by all sides. Perhaps it will be better in the future. The best thing of all is to keep quiet. All is vanity, anyway. But a person must suffer a great deal before losing everything in the end. I am certainly not going to make speeches about art. I know nothing about it, anyway; others are better qualified. Let every person ponder and search on his own. Every creative art involves a dizzying leap into the unknown — Czechoslovakian director **Evald Schorm** in an interview in **Film Festival** magazine.

"Most of us have heard the catch phrase 'half the population is under 25' — a statement used as justification for the direction of much of our current film-making and advertising effort. But I ask you to also bear in mind the collary to this — half the population is over 25. And that is the half which spends 90 per cent of the consumer dollar. And let us also remember this — almost half the people who are under 25 are less than 10 years old. With these facts in mind, the question inevitably arises — Is it sensible for our industry to devote virtually its entire resources to what is in essence a minority audience?" — **Eugene Picker**, director of the **National Association of Theatre Owners** in the U.S.

"Conserve pictures. Don't be in a hurry to pull a picture. Campaigns have already been paid for — very often with the help of a distributor — the second week is free. Think twice before you pull a picture. Give the public the picture it wants. Don't just buy the pictures you like, or which have snob appeal. Remember that for the most part, you are one, or two, or three decades older than your customers. Your tastes are not important. What are their tastes?" — **Samuel Z. Arkoff**, president of **American International Pictures**.

## Odeon promotes Airport via contest

Odeon Theatres, in conjunction with Toronto radio station CKFH, The Toronto Telegram and Universal Pictures is running a contest to promote the new motion picture, **Airport**, which will have its charity premiere for Cystic Fibrosis on March 19 and will open on March 20 at the Odeon Carlton Theatre.

Listeners to CKFH and readers of After Four in the Telegram are asked to answer the question, "What is the name of the Toronto author who wrote the book and screenplay for the film, **Airport**?" Forty winners will be selected.

Among the winning prizes are double guest passes for the film, a 45-minute flight over Toronto in an Air Canada Viscount, and a tour of the general Toronto airport area, including refreshments while at the airport.

## MGM sales, promotion meeting in Hollywood

The first major sales-distribution meeting under president and chief executive officer James T. Aubrey, Jr., was held recently at the MGM studios in Hollywood with home office executives, in addition to division sales and advertising managers from the U.S. and Canada in attendance.

The three days of meetings, chaired by Douglas Netter, vice president — sales, were designed to acquaint sales, advertising and publicity personnel with the company's most important lineup of summer product in recent years, while the films are still in various stages of post production.

Four of these films, directed to the youth and action markets, are **The Magic Garden** of Stanley Sweetheart, **The Strawberry Statement**, **The Moonshine War**, and **Kelly's Warriors**.



# movie reviews

By GARY TOPP



## Patton

GEORGE C. SCOTT

Patton begins with the famous Second World War tank commander's monologue to his troops, urging them to be unconquerable savages . . . "No bastard ever won a war by dying for his country. He won it by making the other poor dumb bastard die for his country." General George S. Patton was a rebel, long before it became fashionable. He rebelled against the establishment and he rebelled against its ideas of warfare.

Twentieth Century-Fox's Patton is a highly ambitious portrait of the legendary Second World War egomaniac who became known as Old Blood And Guts — "his guts, our blood!" He bullied his soldiers, he loved war to the point of madness ("All of my life I've wanted to lead a lot of men in a desperate battle. Now I'm going to do that."), he hated yellow-bellied soldiers who may or may not be afraid of war, he kissed his wounded soldiers on the battlefield, and he demanded victory and good weather from God.

There are a few loose ends to this "salute to a rebel", but when a film is as virtuous as this one is, the short-comings don't seem to matter in the least.

Patton is visually elegant throughout its entire three hours and the screenplay, by the very talented director/writer, Francis Ford Coppola (You're A Big Boy Now, The Rain People) and Edmund H. North, is written with such acuteness and skill that it could carry the movie by itself, had the movie been dreadful.

Franklin Schaffner's (The War Lord, Planet of the Apes) exciting direction is noticeable throughout the film, but most impressive were the 'bloody' engrossing battle scenes, beautifully staged, and George C. Scott's intense performance of Patton, the artist — his art being that of brutal warfare. His portrayal has captured the pain, romance and humour of the individual dedicated to military victory.

Patton is a vision of one of history's most spectacular men whose unruly and rebellious personality brought him disfavour and loss of command. The movie is more about anti-war than of war itself, a movie demonstrating all of the frantic insanity of attempting to make the other poor "bastard" die for his country.

Curiously, within weeks of his final dismissal, Patton died of injuries received in a peacetime automobile accident. Two days after his death, the New York Times praised the war (anti-) hero . . . "Long before the war ended, Patton was a legend. Spectacular, swaggering, pistol packing,

deeply religious and violently profane, easily moved to anger because he was first of all a fighting man, easily moved to tears because underneath all his mannered irascibility he had a kind heart, he was a strange combination of fire and ice". The film, and especially George C. Scott have captured all of this!

★ ★ ★

## Coming Apart

Joe Glazer is a married psychiatrist who decides to keep a film diary. He borrows an apartment and sets up a hidden camera, disguised as an art object, in such a way that for most of the time the frame is composed of a couch and a mirror behind it, the mirror reflecting the action in the room.

Joe is visited by a cross-section of feminine life — a number of women who are former patients, mistresses and casual acquaintances. He lures them into the camera's range so that he can study them and their relationships with him. His purpose is to see his life, to discover what he is like, to see his own behavior as viewed voyeuristically via the camera . . . "I am frightened and wonder to find myself here rather than there. For there is no reason why I should be here rather than there, now rather than then."

Milton Moses Ginsberg's first film, Coming Apart, (distributed by Film Canada) is composed of a number of sequences, each containing a different camera set-up and each punctuated with either un/over exposed chunks of film, or with the unsteady camera movements resulting from the equipment's change in position.

I can't think of enough praise for Coming Apart, an exciting motion picture which depicts one human being's "coming apart". As a psychiatrist, (although I don't find that what he does for a living is of much importance) Joe, brilliantly played by one of America's most important actors, Rip Torn, wonders whether or not his patients actually understand the situation of their lives, even though their predicaments are so clear to him. This leads to his experiment — the recording of his own behavior to "see the outside shape of my own consciousness as clearly as I see it in others, see my own being. Maybe I could come to terms with my own life. I can't die without knowing myself."

More fascinating than the exceptionally acute performances of most of the cast, is the perfectly scripted choreography. Writer-director Ginsberg's careful staging of the action at different positions from the camera is to me pure cinema.

Ginsberg made his film in only 20 days with a remarkably low budget of \$50,000. He explained that "it was carefully scripted and choreographed to the point where it was necessary to film each segment in its entirety. Because of the strenuous demands on the actors, we could do very few takes of each one."

The entire film has a spontaneous air to it. Sally Kirkland (the girl who finally destroys Joe's little world of reality, or perhaps fantasy) pointed out in an interview that they "really didn't improvise very much. In fact, we worked so close to the script that when I was against a certain word, Milton insisted on my using it. I kept refusing but finally he got me so angry that it finally came out, from sheer madness. His scripting was so accurate. I hope I can work with him again."

Coming Apart succeeds in projecting an honest picture of some very tortured characters. The entire crew, being totally involved in its work, projects the emotional truths exceptionally well. There are so many levels to the film that one could see it over and over again and still have so much to talk about.



At Toronto's St. Lawrence Centre, (left to right) Milton Moses Ginsberg, Rip Torn and Sally Kirkland held an open discussion with the audience following the showing of their movie, Coming Apart. Unfortunately, the whole event tended to become extremely farcical as the audience seemed only interested in stating how bored or unboored it was. Similar to the film, the director and his two stars handled themselves very well indeed. Nevertheless, the discussion turned out to be a failure and an insult to the intelligence of some people.

(Photo by Keran Smiley)



## Fox to start four features in April

Four major feature films from 20th Century-Fox will go into production during the month of April.

The quartet of films, all of contemporary design, includes the adaptation by Jules Feiffer of his play, *Little Murders*, which Jack Brodsky and Elliott Gould will produce. The latter, who will make his debut as a film producer, also will star in the film, and was the star of the original Broadway production. He is currently seen in 20th's smash comedy, *M\*A\*S\*H*, and recently completed 20th's *Move*.

Set to direct *Little Murders*, a black comedy, is actor Alan Arkin who also directed the successful off-Broadway revival last season. The film is scheduled to begin production April 13 and will be shot entirely in New York.

The first of the new attractions to roll will be *Billy Jack*, the story of an Indian war veteran who returns to Arizona to protect the rights of his young people in an all-white school. Producer Tom Laughlin and director T. C. Frank will launch the project April 1.

*Vanishing Point*, a chase story set against a three-state desert background, is slated to start filming April 6, with Norman Spencer producing and Richard Sarafian directing.

The fourth production will be *Making It*, the adventures of a hip high school boy in a "now" story with broad sexual overtones. Albert Ruddy will produce commencing April 13. No director has been signed as yet.

## Famous Players in '69 \$5,856,230 net profit

For the year ending Jan. 3, 1970, the unaudited results of operations of Famous Players Canadian Corp. Ltd. show a net profit of \$5,856,230, including profits from the sale of fixed assets and investments of \$1,183,227, or 82 cents a share, compared with \$4,585,190, or 66 cents a share, in the previous year.

This statement, which is still subject to audit, shows that theatre admissions excluding amusement taxes, CATV revenue, confection and equipment sales and other income amounted to \$55,353,150, compared with \$47,867,257 the year before.

## Looking Ahead

**Sophia Loren** and **Marcello Mastroianni** have been set to star in **The Priest's Wife**, a satirical comedy to be filmed in Italy in the spring. In the widescreen-color film, Miss Loren portrays a singer with a pop group in Italy, who falls in love with a priest, played by Mastroianni.

**Diana Muldaur** has been signed by producer **Robert Arthur** to star with **George Peppard** and **John Vernon** in **Universal's** western drama, *Hark*.

The New York stage actress, who recently had stellar assignments opposite Charlton Heston in *Number One* and in *The Lawyer*, will portray a woman held for ransom in a San Francisco gold smuggling plot. **Andrew V. McLaglen** will direct from **Dick Nelson's** screenplay.

**Death in Venice**, a drama based on the renowned novella by **Thomas Mann**, will begin filming early in April on location in Venice. Visconti's first film since **The Damned**, his current box-office triumph, will star **Dirk Bogarde** in the central role of a German nobleman who develops a strange admiration for a youth he meets in Venice. **Bogarde** also

starred under Visconti's direction in **The Damned**. Visconti is currently on a casting tour that is taking him to Budapest, Warsaw and Stockholm in search of a newcomer to play the role of the boy.

**Bradford Dillman** has been signed to co-star in *Kane*, the **Columbia Pictures** presentation starring **Sidney Poitier** and co-starring **Will Geer** and **Beverly Todd** which goes before the cameras March 16 on location in a northern California town.

Dillman will portray the district attorney of a contemporary southern county who becomes involved with Poitier and the black community in *Kane*, which Poitier's **E&R Production Corp.** will film.

**Burn!** has been set as the title of the new **Marlon Brando** picture previously called *Queimada*. The film, directed by **Gillo Pontecorvo** in Cartagena, Colombia, deals with a slave revolt on a Caribbean island, masterminded by an English freebooter.

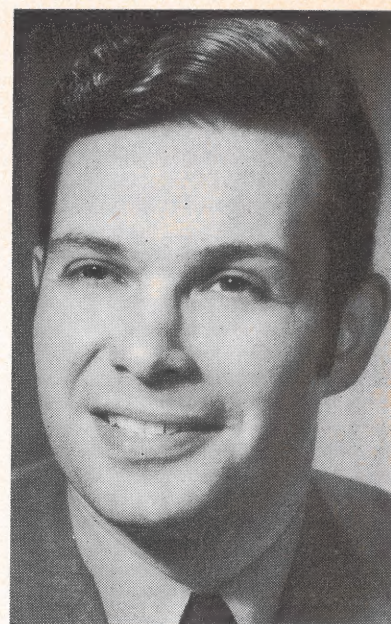
*Burn!* was produced by **Alberto Grimaldi** in color for release by **United Artists**. Brando plays the Englishman, and a Colombian, **Evaristo Marques**, makes his film debut as the slave leader of the revolt.

**Lord Mountbatten** has been an active gold card life member of **Variety** for 18 years, attending many of its functions and events and helping its efforts on behalf of children in Britain and abroad.

## Humanitarian Award for Earl Mountbatten

**Earl Mountbatten of Burma** has been selected by the **Variety Clubs International** to receive its **Humanitarian Award** for 1969 for his distinguished services on behalf of sick and deprived children of many countries throughout the world.

He is to be given the award, an inscribed gold heart, at a banquet in San Juan, Puerto Rico, which is to climax the annual convention of **Variety International** on May 3-9. The convention is being attended by 1000 delegates representing **Variety Clubs** in Britain, America, Canada, Mexico, Ireland, Israel and the Channel Islands.



Irving Fogel was recently appointed sales manager of Columbia Pictures of Canada. Fogel will report to Harvey Harnick, general manager of Columbia Pictures of Canada. Fogel who had been branch manager in Montreal since June, 1967, joined Columbia in March, 1964 as a sales trainee in Winnipeg. He later became salesman and then branch manager in Winnipeg in July, 1962.

## Heavy losses in '69 Fox remains optimistic

Twentieth Century-Fox Film Corp. has announced that operations in the fourth quarter of 1969 resulted in a net loss of \$3,271,000 or \$.38 per share on the average number of shares outstanding as compared to net earnings of \$1,956,000 or \$.28 per share on the average number of shares outstanding for the fourth quarter of 1968.

Losses for the year 1969 amounted to \$25,249,000 equal to \$3.07 per share on an average of 8,216,271 shares outstanding during the year as compared to net earnings of \$13,752,000 in 1968 equal to \$1.95 per share based on an average of 7,063,880 shares outstanding during that year. The 1969 loss was after extraordinary gains (all of which occurred during the first nine months of 1969), of \$11,555,000 equal to \$1.41 per share.

**Darryl F. Zanuck**, chairman of the board and chief executive officer, and **Richard D. Zanuck**, president, in announcing the results stated "We face the future with great optimism. Twentieth Century-Fox, which achieved 16 Academy Award nominations this year, more than any other company in the industry, has currently in release the greatest number of back-to-back hits in its history, which should enhance the company's performance in 1970".





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